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THIS SECOND EDITION of the brief guide to the preparation of historical papers, themes, essays, and reports has been completely reset in a highly readable new format and typeface. It retains the engaging style and appreciation of the problems of historical research that has delighted and enlightened undergraduates, graduates, and their teachers for the past twenty-five years.

A clear delineation of stylistic practices current in major history journals, completely revised and updated bibliographies and footnotes, and wholly new material on historiography and on Russia, Eastern Europe, Africa, the Middle East, Latin America, and the Asias—areas not under heavy study at the writing of the first edition — make the new Kent useful to students in all aspects and levels of historical study.

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From the preface ...

A good many of our universities insist that their undergraduates who major in history cap the major with an essay. Departments of history generally consider it a serious piece of research and writing; one which demands, in his junior and senior years, a good part of the student's time, his patience, his ingenuity, and his sense of artistry. Nearly everyone who begins such a job begins at scratch. Not only does he not know what he's going to write about and haw, but very frequently he doesn't know why. Aside from the college rule that says he must, he can't understand the virtue of discovering and writing up some historical truth when others who are paid for such things would do it better. In the preliminary skirmishes his director or supervisor or tutor takes something of a beating.

Nor are the preliminary skirmishes the only ones. Convinced that there is no other way around, the student's next questions are generally: "How long does

it have to be? What shall I write about? Do you have to footnote every statement you make?" When the topic is found and research moves on, there are different questions but no abatement in number. Answering them, while one of the director's most tedious duties, is also one of his most important. Well indeed does he remember last year's most incorrigible who began his essay only under threats of violence, and who ended with seventy-five pages on Geronimo which were published that summer. The director realizes that his best teaching is done when he is explaining for the thousandth time how you pursue a topic through a library, how you take notes on cards, why you bother to keep track of the places your information comes from, how you cite books and manuscripts in your footnotes, what you put in your bibliographical note, and how you put it there. Not that this book will relieve him of all explaining. What I hope is that it will make the more mechanical kinds of instruction unnecessary.

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